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pany, Philadelphia and London), the author states that his account is not to be considered as final in any sense or even typical of conditions throughout the length and breadth of Siberia by reason of his lack of knowledge of the language of the country, the lack of printed material on Russian schools and the impossibility of visiting many localities. This study, therefore, is based upon the results of personal observation and conferences and as far as it goes it is accurate and is carefully done. Probably it presents conditions typical of all Siberia.

*Songs of Adoration* by Gustav Davidson (The Madrigal, New York), is an attractively printed little brochure. Mr. Davidson's poem is in Biblical metre, and mystical.

*William Blake the Man* by Charles Gardner (E. P. Dutton & Co., New York), traces the mental and spiritual growth of William Blake as disclosed in his works. The volume contains twelve well-chosen full page illustrations. There can be no question as to the growing interest in America in William Blake and his work. The recent William Blake Exhibition at the Grolier Club, New York, brought this to evidence. Mr. Gardner's book will undoubtedly find many attentive readers. In concluding his final chapter Mr. Gardner writes: "We blame a man's times, or birth, or church, or what not for his failures, when we should look for some fundamental lack in his own equipment. That Blake was not quite one of our conquerors, then, we will not attribute to the Eighteenth century, or to Swedenborg's predominant influence in his early life, but simply to the fact that he lacked the strong, virile reason that could keep pace with the on-rush of his visions. He was all Los: Urizen, whom he repudiated with such scorn, alone could have balanced his nature and led him to the supreme achievement."

*Early Water-Colour Drawing By the Great Masters* with articles by A. J. Finberg (The John Lane Company, New York) is one of the most interesting and

valuable of the Special Numbers of *The Studio*, the latest of the excellent series of monographs issued in conjunction with that magazine. Following the introduction, Mr. Finberg writes of The Turners, Turner's Predecessors, and Turner's Contemporaries in respective articles. This publication also contains a descriptive catalogue of the Exhibition of Selected Water Colour Drawings by Artists of the Early English School, held at the Agnew Galleries in London, last year, one of the important art events of the English season of 1919. This monograph is beautifully illustrated with full page plates in color and in half-tone, plates excellent in quality and admirably chosen.

### A Bibliography of Claude Lorrain

(See CLAUDE LORRAIN AND HIS HOME by René d'Avril, pages 411—420)

1. Charles Héquet: Claude Gellée, surnamed *Le Lorrain* (Nancy, A. Lepage, 1864).
2. Charles Héquet: Biographical essay: Claude Gellée, surnamed *Le Lorrain* (Nancy, Paul Sordoillet, 1886).
3. Benoit: "Notes on the family of Claude Gellée, on the village of Chamagne and on a few artists of the Vosges." (Extract from the *Annals of the Société d'Emulation des Vosges*, Epinal, Busy, printer, 1890).
4. E. Meaume: "Claude Gellée, surnamed *le Lorrain* (Extract from the memoirs of the archaeological Society of Lorraine. Nancy, Crépin, Leblond, 1871).
5. Emile Michel: (Member of the Institute) "Studies on the History of Art" (Paris, Hachette, 1895).
6. Mme. Mark Patison: "International library of Art: Claude Lorrain, his life and his works, taken from unpublished documents.
7. Adolphe Siret: "Claude Gellée" Historical, dictionary of the painters of all the Schools.
8. Collection from the Lorrain country: (Director, Charles Sadoul, Nancy, rue des Carmes).
9. Maurice Barrés: (of the French Academy) Here and there, and in particular: "Lorrain Pages," "Appeal to the Soldier," "The Spartan Voyage," etc.